DESCRIPTIONS AND EXPLANATIONS

OF THE REMAINS OF SOME

Roman Antiquities

DUG UP

IN THE CITY OF BATH,

IN THE YEAR MDCCXC.

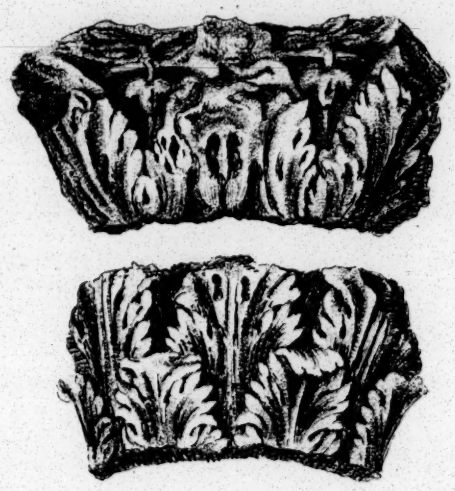
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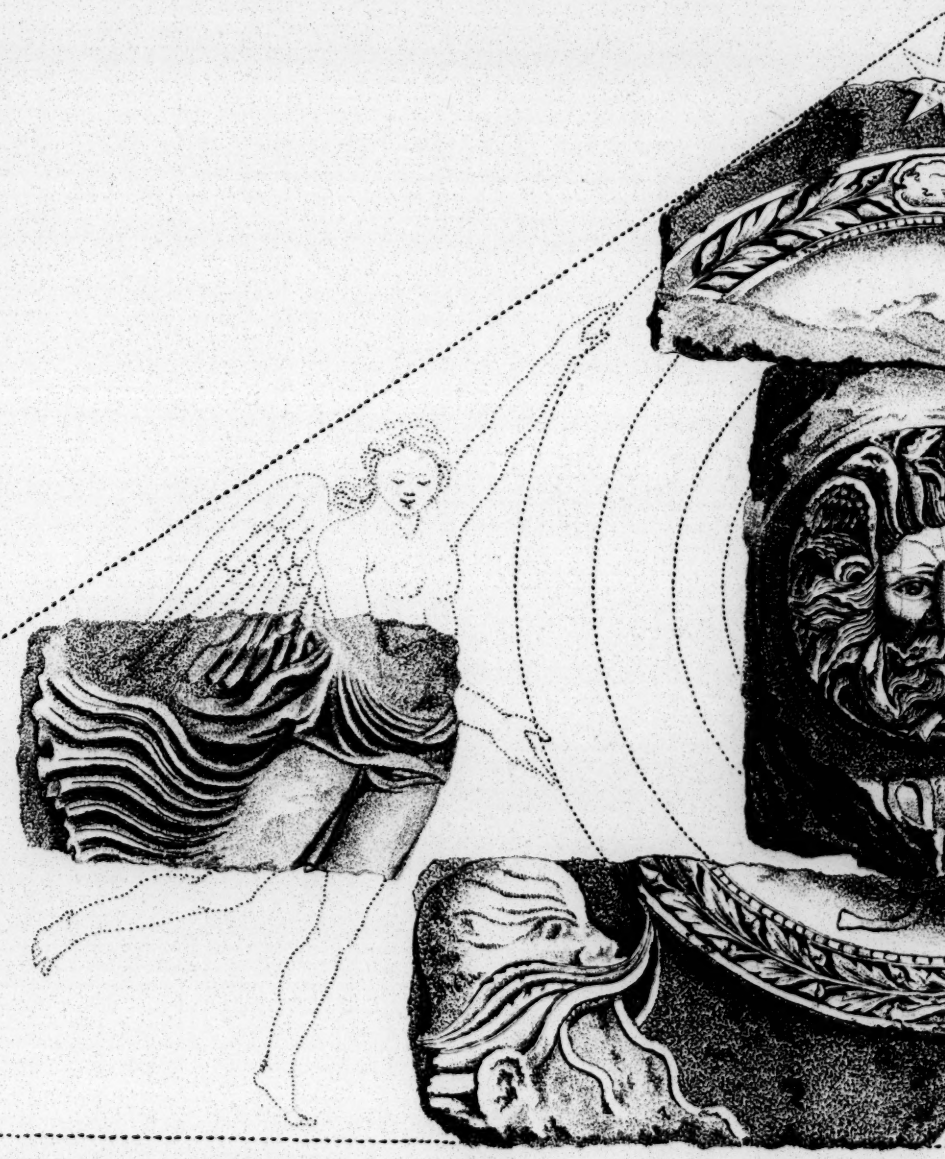
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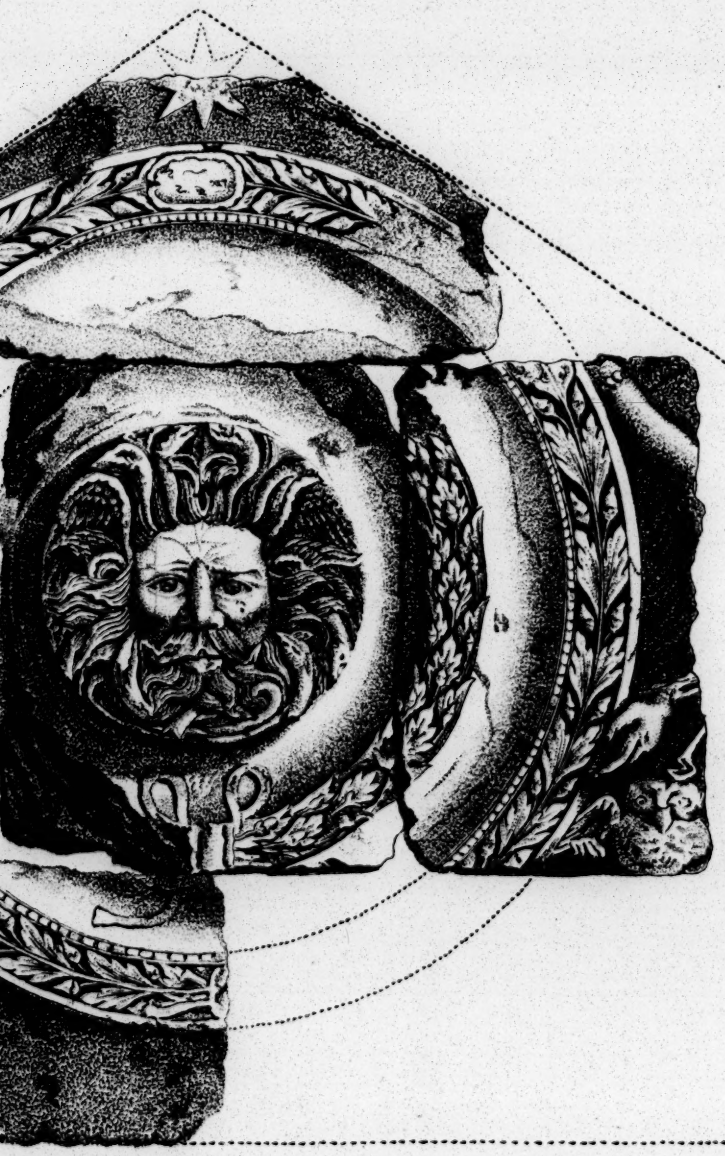


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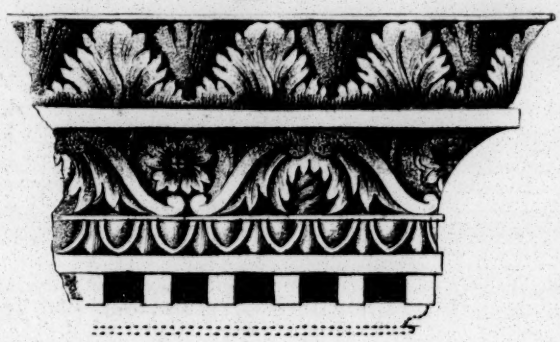
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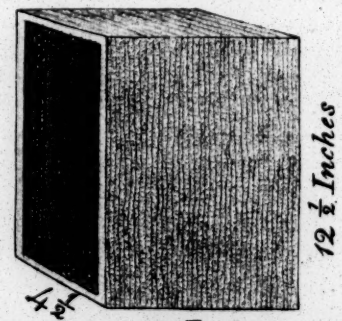
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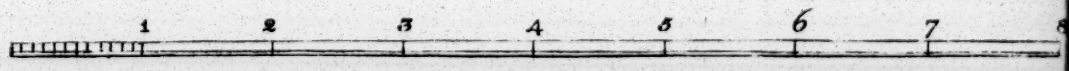


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Scale of Feet.

DESCRIPTIONS and EXPLANATIONS

OF

SOME REMAINS

OF

Roman Antiquities

DUG UP

IN THE CITY OF BATH,

IN THE YEAR MDCCXC.

WITH

AN ENGRAVING FROM DRAWINGS MADE ON THE SPOT.

BY GOVERNOR POWNALL.

BATH, PRINTED BY AND FOR R. CRUTTWELL,

AND SOLD BY

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1795.

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TO

THE PRESIDENT,

COVNCIL,

AND FELLOWS,

OF THE

Antiquarian Society,

THESE PAPERS,

AS A TESTIMONY

OF VNALTERABLE REGARD

AND

CONTINVED ESTEEM

FOR THAT LEARNED BODY,

ARE RESPECTFVLLY DEDICATED

BY T. POWNALL.

PREFACE.

THE following Papers, with ſome others on the ſame ſubject, were written three or four years ago.

Several fragments of architecture were dug up at Bath in the year 1790. Mr. Baldwin, the ingenious architect at Bath, had drawings made from theſe by an artiſt, with a deſign to give engravings of them to the publick. I gave him at that time, as an accompaniment to them, the explanatory deſcription of that ornamental part, which I call the Symbolick Head of Sol, which I now give to the Publick.

In the interim,* Feb. 1, 1791, I ſent a drawing and this paper to the Society of Antiquaries, through the hands of the late ingenious and worthy Somerſet Herald Mr. Brooks, under expreſs ſtipulation (to avoid interfering with Mr. Baldwin's intention of publiſhing) that it ſhould not be copied in their minutes or publiſhed in their Archæologia. The Society ſtrictly obſerved this condition, and Mr. Brooks, after the paper had been read at their meeting, withdrew it and the drawing, which remained two or three months in his hands.

I have withheld this now four years, in hopes that Mr. Baldwin would have come forward with the publication of the engravings.

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* Sir Henry Englefield gave alſo to the Society a deſcription, and ſome pretty drawings made from ſuch haſty ſketches as the ſhort time he was at Bath would admit of, of theſe remains of antiquity. This was read at their meeting March 1, 1791, and publiſhed in their Archæologia.

During

During this period I have applied repeatedly, and by various friends and ſome relations of this gentleman, requeſting that he would either make his publication, or return to me this paper; but that, if from any unfortunate circumſtances he was neither in a ſituation or inclination to do this, I would undertake the work, and would annex deſcriptions to the engravings, in a way that every merit and every profit, if any ſuch accrued, ſhould be his. Antiquaries, curious in theſe matters, have repeatedly expreſſed a wiſh to have ſome exact deſcription, and ſome account of theſe things. I ſhould not, however, now (as I really meant this paper for Mr. Baldwin's uſe) have publiſhed it, would he have publiſhed; and he was previouſly applied to, before I gave it to the Printer, but neither any anſwer or the paper has been returned. I have therefore come to a reſolution to print that copy of it which was read before the Society of Antiquaries, and I annex to it an engraving of the ſymbolic ornament, drawn by a ſcale of half an inch to a foot, on an exact meaſurement of the parts, taken by myſelf. I recommend it to any gentleman who is curious in matters of antiquity, and who has an opportunity by being at Bath, to compare this, and every other drawing in this plate, with the originals, before he gives any decided credit to, or forms his opinion on them.

II. The ſecond paper is an attempt to form on conjecture, from two fragments of an inſcription, what may be ſuppoſed to have been the whole of it. The fragments are not only curious, from

from what actually exiſts on them, but very peculiar as to the evident import of them.

Previous to this paper now publiſhed, I had ſent to the Society of Antiquaries, in two or three letters, my various and differing conjectures on theſe fragments of an inſcription, which were read at their meetings three years ago. Not being ſatisfied with my firſt conjectures, I again, in November 1793, as I paſſed through Bath, examined theſe fragments; and reviſed and redrafted theſe letters into this paper as it now ſtands, which I ſent to the Society, and which was read at their meeting, January 16, 1794. I annexed a drawing (an engraving of which is here given) equal to a *fac-ſimile* of that part, which exiſts on the two fragments; and drew *the conjectural part in letters formed by pricked lines*.

This was not worthy the honour of a place in the Archæologia; but a correſpondent of the Gentleman's Magazine took a very undiſtinguiſhing and incorrect copy of this *conjectural inſcription*, and ſent it for publication in that work of November laſt. I declare that this was taken and publiſhed without my knowledge or conſent; and that no copy of this was ever communicated by me, except that which was ſent to and depoſited with the Antiquarian Society. I could not avoid mentioning this, although I think it a matter of very little conſequence as far as it reſpects myſelf, and of ſtill leſs concern to the public.

III. The

III. The third paper endeavours to form and to give ſome idea of the ſuppoſed Temple of Sol, to which the Symbolic Head deſcribed in the firſt paper is aſcribed. It deſcribes this, as far as I could collect the nature of the edifice from the nature of the fragments of architecture which remain.

It offers alſo a conjecture, framed from ſome other fragments, which muſt have belonged to ſome other edifice, that ſuch edifice may have been the *Ædes Salutis* to which the inſcription given in the ſecond paper is ſuppoſed to have belonged.

It offers alſo to notice ſome hollow tiles, of the ſort which the Romans uſed as flues, by which they led the heat from the hypocauſt to warm their apartments; and it endeavours to explain their mode of doing this.

An opportunity offering in which the Roman foundations of the Roman city, now called Bath, might be examined, ſome account of their ſtructure is given.

Some other particulars are alſo noticed.

I cannot cloſe this preface without doing juſtice to Mr. *J. Hibbert*, junior, of Bath, the ingenious artiſt who engraved the annexed plate. The work does him ſufficient credit in that line; but I muſt add that he is a draughtſman of an accurate eye and a correct hand; he improved his talents by three years training in Italy, and merits the encouragement of the publick.

Bath, January 1795.

DESCRIPTION and EXPLANATION

OF A CURIOUS

Fragment of Antiquity,

DUG UP AT BATH, MDCCXC.

BEING A SYMBOLIC ORNAMENT ON THE TYMPANUM OF THE FRONT OF SOME ROMAN BUILDING.

VARIOUS fragments of architecture have been in the courſe of laſt ſummer* dug up out of the excavations made in order to lay the foundations of the new buildings erecting in the improvements of Bath. When the labourers had dug down to about the level of the preſent baths, they came to a Roman pavement, formed of large ſquare ſtones, on the north front of that which is called the King's-Bath. The fragments of cornices, columns, pilaſters, and two or three pieces of friezes, were found; which exhibit not only a degree of maſterly deſign, but of mechanical workmanſhip, ſcarcely, if ever, yet ſeen in antiquities diſcovered in England. On ſome ſcattered pieces of a frieze is part of an inſcription, cut with ſharp and well-formed letters, ſuch as have not been uſually found amongſt the antiquities in England.

Theſe pieces of antiquity are, by order of the Corporation, collected together, and lodged under cover, and are acceſſible to the curious.

* This was written in the latter end of December 1790 and beginning of January 1791.

The *Symbolic Head*,* found in the ſame place, which I propoſe here to deſcribe and to explain, when viewed, as we ſee it in its preſent ſituation, cut in ſtrong and coarſe lines, appears to be a very ordinary rough piece of ſculpture; but when ſet in the ſituation in which it muſt have been placed, two or three and thirty feet high, it would give the proper effect, which, if cut in more delicate lines, it would not have given. It is carved on a maſonry of large ſtones, the remaining parts of which ſhew that this maſonry was the tympanum of a pediment of ſome conſiderable building. I have annexed a drawing of this, done on a ſcale of half an inch to a foot, which, by prolonged pricked lines, gives the form and ſpan of this tympanum. By what may be collected from ſeveral fragments found in the ſame place with this, it appears that the veſtibule of this building muſt have been of a very rich Corinthian order, and (allowing for the difference of the Roman and Engliſh foot) about thirty feet ſquare in breadth and height; and that, moſt probably, the interior ſpace of the temple was a double cube of theſe dimenſions.

Whoever examines this ſymbolic ornament with deliberate and diſtinct ideas, formed on the fact, will diſcover that this head is no head of Meduſa;

"——— crinita draconibus ora." OVID. Met. lib. 4.

He will not find the hair to be *crines anguicomæ*; he will ſee the hair, though rudely cut, remaining *in its natural ſtate*. He may obſerve the ſerpents mixed with the hair *ſurround* or *are placea upon* the *caput pinnatum*, as ſomewhat adſcititious. Two ſerpents are tied together in a kind of knot under the chin; the heads of two

* Vide Plate annexed.

others

others project beyond the hair, about the place of the ears; four others ſeem to be plaited in a knot on the upper part of the head above the wings.

This ornament, ſo placed, I ſhall be able, I hope, to explain in the following paper, as the *Serpentine or Cherubic Diadem*, which the Egyptians, Rhodians, and ſome other nations in the Eaſt, placed upon the head of their divine ſymbol of their God.

Although it is repreſented in the fable of Meduſa, that her fine hair became ſerpents, ſo transformed as a puniſhment inflicted by the indignation of the gods, yet the beauty of her countenance remained; and thus ſhe is repreſented in the beſt gems, which give decidedly the head of Meduſa. The countenance here in this fragment is that of a bearded male, with large whiſkers, not a female; of an aſpect ſtern, yet open as day, φαϊδρος τας ὀψεις, juſt as Mercury is deſcribed in his character of Sol.

I will now proceed to the explanation of it.

In the firſt place: According to the moſt ancient theologiſts, the divine eſſence* being incorporeal, (or, as later metaphyſics expreſs it, immaterial) it is manifeſted, for the ſake of human conception, under ſome corporeal or material form; Light,† and then elementary Fire, and laſtly the Sun,‡ were ſuppoſed to be this viſible corporeal repreſentation of the Firſt inviſible immaterial

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* Ἀσώματα μὲν ἐσι τὰ θεῖα παντα
Σώματα δ' ἐν αὐλοῖς, ὑμῶν ἵνεκεν, ενδεδεται. Chaldaic Oracles.

† Φῶς ὀρατον ϑσίας, Νοητῆς ἡγεμενοι. Plutarch's Iſis and Oſiris.
Παλιγενὲς φάος——Νόϑ ἄνθος. Chaldaic Oracles.

‡ Ἥλιον σῶμα τῆς τϑ Ἀγάϑϑ Δυναμέως. Plutarch, ibid.
Diverſæ virtutes Solis nomina Diis dederunt. Macrobii Saturn. lib. i. c. 17.

Intelligible. Although the initiated theologiſts coincided generally in the idea of the ſun being this manifeſtation, yet they were not uniformly accurate in expreſſing it. Whilſt ſome conceived and expreſſed the ſun as being the *body* of the energetic power of the Firſt Good, [ſee preceding note] others called him the *ſoul*‖ of the world.

The firſt ſymbolic or (as it is vulgarly expreſſed) hieroglyphic emblem of the ſun, when conſidered as this manifeſtation, was a circle or ſphere, to which were annexed wings; and this emblem was uſed not in Egypt only, but in Perſia, as repreſenting the ſymbol of the Supreme energetic Cauſe, that is to ſay, the Sun, as the corporeal manifeſtation of it; and this emblem was generally affixed to the front of their temples.

In later periods, when the theologiſts found it neceſſary, or thought it ſo, to mix metaphyſics with their theology, they diſtinguiſhed the Divine Eſſence into two conceptions, the *Deity*, and the *Numen*, or local preſence; and from ſome general cauſe, whether real or imaginary, ſuppoſed this *Numen* to embody itſelf in the particular animal, the ſerpent. The Egyptians, from the various ideas which they had conceived of that ſerpent, which they called *Oub* or *Oph*, or *Sar-Oub* and *Sar-Oph*,§ the prince-ſerpent, and which the Greeks tranſlated literally and properly *baſiliſc*, and the Romans *draco*, ſuppoſed this *Sar-Oub* and *Sar-Oph*, corruptly

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‖ Sol mundi *mens* eſt. Macrob. ibid.

§ Τριῶν γενῶν ὀφίων καθεζώτων, τὰ μὲν λοιπὰ θνητὰ ὑπάρχει, Τοῦτό δε (ὃν καλοῦσιν Αιγύπλιοι ΟΥΒΙΟΝ, ὅ ἔξιν ἑλληνιςὶ Βασίλικον) μόνον ἀθάναλον, ὅ δε φροσφυσῆσαν ἑτέρῳ πανλὶ ζώῳ διχα κ᾽ τοῦ δακ῎ν ἀναρεῖ. Ὅθεν ὑπειδὴ δοκεῖ ξωῆς κ᾽ θανάτε κυρέυειν, δια τοῦτο ἄυτον ἐπὶ τῆς κεφαλῆς τῶν Θεῶν ἐπιτιθέασιν.

Horappoll. Hieroglyp.

written

written *Cherub* and *Seraph*, to be the vehicle of the divine *numen*; that this had the power of life and death, whilſt it was itſelf immortal; could kill with its look, and that no one could ſee it, and live.*

To endeavour to ſearch for, or to pretend to give, reaſons for things not founded in reaſon, would be impertinent and abſurd; yet, when reviſing the idea which men have entertained of the *Sun*, that it is animated with a ſpirit, which, by energy of mind alone, carries it forward into motion; that, after a ſeries of ſinous revolutions, it revolves into its original goal; and that, while ſeeming to verge to its deceaſe, it renews again its life and activity; that the ſpirit which ſhines forth from it is, by its rays, of that reſiſtleſs piercing power which the eye cannot look upon. When reviſing, I ſay, theſe ideas, we refer them to the ideas men have entertained of the nature of the *baſiliſc*,—ideas uniform and almoſt univerſal in different parts of the world, although ſuch parts never had any communication of opinions with each other;‖ namely, that the motion of the ſerpent is ſuppoſed to be protruſive, as it were, by the energy of an internal ſpirit, without the aid of the common animal powers of limb or member; that a power of

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* Alios ſerpentes olufactu necare, hic (ſcil. Baſiliſcus) ſi hominem tantum aſpiciat interimere.
PLINIUS, l. viii. cap. 21, and l. xxix. c. 24.

‖ Omnem vim ejus non in quodam diviſorum miniſteria membrorum, ſed in ſola mente conſiſtere. MACROB. lib. i. c. 19.

Dracones ſubjuguntur, quod hi ad *Solis* naturam et Lunæ referuntur; ut vireſcunt dracones per annos ſingulos pelle ſenectutis exuta, propterea *ad ipſum Solem ſpecies draconis refertur*.
PLINIUS, ut ſupra.

Baſiliſcus ſi hominem tantum aſpiciat interimere.
Ὅθεν ὑπειδὴ δοκεῖ ξώης καὶ θανάτου κυρέειν, διὰ τοῦτο ἐπὶ τῆς κεφαλῆς τῶν Θεῶν ἐπιτιθεασιν.
HORAPPOL. ut ſupra.

faſcination

faſcination is ſuppoſed to reſide in the eye of the ſerpent, and the power of killing in that of the baſiliſc; that it is ſuppoſed to renew its life every year, by caſting off its ſkin.

When we reciprocally refer to theſe ideas by the analogy which there is between them, one may imagine *a ſort of cauſe* for this very general adoption of the ſerpent as the emblem of the ſun. And moreover, howſoever or whenceſoever it ariſes, men have ever had a kind of *feel*, that the ſerpent is animated by a ſpirit, ſuperior to ſuch, as its animal rank in the chain of beings naturally ſhould be. This ſeems to give occaſion to this general and almoſt univerſal opinion, amongſt the ancients, that the ſerpent is that corporeal vehicle which the *divine numen* hath moſt commonly choſen to embody itſelf with.

The *numen* perſonified in the ſerpent, became the *local preſence*.† Not uncommonly *two ſerpents*‡ were ſuppoſed to be the manifeſtation of the *numina divina*. Under this idea of the matter, Virgil repreſents Æneas upon a ſerpent creeping out of the tomb of Anchiſes, as uncertain whether to conſider it as the *genius loci*, or the *famulus parentis*, that is, the *numen tutelare parentale:*

" Incertus genium ne loci famulumne parentis
" Eſſe putet." VIRG. Æneid, l. v. v. 95.

Under reference to the ſame idea, the two ſerpents which deſtroyed Laocoon, and afterwards withdrew to the arx or ſhrine of Minerva, are by Virgil called the *numina divæ:*

" ——— orandaque divæ
" Numina conclamunt." VIRG. Æneid, l. i. v. 232.

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† Angues apud Gentiles pro Geniis Locorum erant habiti ſemper. Iſidorus xii. 4.

See alſo Herodotus, lib. iv. § 74, about the Ἱεροὶ Ὄφιες in the Temple of Διὸς at Thebes. Alſo lib. viii. §. 41, reſpecting the Guardian Serpent of the Acropolis.

‡ *Pinge duos Angues*, ſays Perſius, ſpeaking with reference to the conſecration of any ſacred place.

And even in the apologue of the antideluvian hiſtory of our Holy Scriptures, a ſerpent (conform to this general notion of the Eaſt) is made to be the perſonified vehicle of the evil one, which the compilers of the Univerſal Hiſtory repreſent as of the *ſeraph kind*.

Thus far then we are got in our inveſtigation of the ideas of ancient theology, that the circle or ſphere, with wings annexed to it, was the emblematic repreſentation of the ſun, when conſidered as the viſible corporeal manifeſtation of the inviſible immaterial Cauſe. This emblem repreſented the Univerſal Intelligible in its Deity, whilſt the ſerpent became the emblem or perſonified *local preſence of the numen*. From the combination of theſe ideas, of the univerſal circumſcribing circle or ſphere, of the wings annexed as expreſſive of intellectual motion, and of the Sar-Oub, or Sar-Oph, the Baſiliſc, as the perſonified *local preſence* of the *numen*, the Egyptians,* and after them the Rhodians,† formed the notion of the *cherubic or ſeraphic diadem* which they placed on the head of their Gods; and finally, the *caput pinnatum*, as Macrobius expreſſes it, crowned with this ſacred ſerpentine diadem, became the cherubic ſymbol of the deity.§

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* See the quotation from Horappollo's Hieroglyphics above.

† See No. 5 of Table XLV of the engravings from Dr. Hunter's coins.

§ I may here refer in particular to two gems in the poſſeſſion of the Archbiſhop of York. They are of the antique emerald. They were found in the Eaſt-Indies, the one at Benares, the other at Oud. They are certainly the work of Grecian artiſts, carried to theſe parts in the courſe of that commerce which circulated there in the time of the Ptolemies. Their device is this *cherubic emblem* of the Deity cut in cameo. I refer to theſe here in this note in particular, being as yet non-deſcripts. I might refer to hundreds of others in the cabinets of the curious, too frequently miſtaken and deſcribed as Meduſas, Gorgons, &c. I might refer to that very curious cryſtal vaſe in the poſſeſſion of Lord Beſborough, whereon is cut this cherubic emblem. I might alſo refer to the various exemplars of Rhodian coins, to one which the Archbiſhop of York has ſent me, but I confine my reference above to that particular one in Dr. Hunter's collection.

This ſacred diadem conſiſted at firſt only of one ſerpent, either as an egret *placed upon* the head of their gods, as Horappollo deſcribes it in the firſt caſe, exemplars of which may be ſeen repeatedly in the hieroglyphics; or of a ſerpentine circle with which they ſurrounded the divine *caput pinnatum*, as otherwiſe deſcribed by the ſame Horappollo. This diadem, formed circular by *two ſinous ſerpents*, and with wings added to it, is the diadem placed on the heraldic ſtaff of Mercury, juſt as our crown is placed on the mace, and is the exhibition of the powers with which Mercury, as the ambaſſador of the gods, is inveſted. Afterwards, when the Greeks, and other nations who derived their religious *ritual* from the Egyptians, without underſtanding the *rationale* of the theology, and adopted this cherubic emblem, placed by Athena on her ſhield, and brought by her to Greece; they compoſed this diadem of an indefinite number of ſerpents, as the diadem in the curious antique fragment which I am explaining is formed: and hence aroſe all the ſilly fables of Meduſa, and the anguicomæ crines, &c.

" ——— crinita draconibus ora." OVID. Metam.

" Et nondum nexis angue Meduſa comis."

OVID Epiſt. Hero Leandro, v. 134.

" Credam prius ora Meduſæ
" Gorgonis anguineis cincta fuiſſe comis, &c.
" Hæc ego cuncta prius quam te, cariſſime, credam,
" Mutatam curam depoſuiſſe mei."

OVID. Eleg. lib. iv. el. 7, v. 11.

Now putting together that this *caput pinnatum*, crowned with the ſerpentine diadem, was the *cherubic emblem* of the *Sun*; and that this emblem, as in its firſt form was almoſt univerſally placed in the front of the temples in Egypt, and on many in Perſia; I ſay, combining this idea with the fact that this city, afterward by the

the Saxons called *Baden*, was originally by the Romans called *Aquæ Solis*, and ſacred to Sol; alſo with the fact, that after the time in which the Flavian family were Emperors of Rome, temples dedicated to Sol, under the theologic notions explained in this paper, were frequently erected; we may venture to ſay *that this curious piece of antiquity is a fragment of a temple of* Sol; *and that this* Caput Pinnatum, *crowned with the ſerpentine diadem, is the Cherubic Emblem of Sol,* placed in the front of this temple, particularly in the tympanum of the pediment.

It is to be further remarked on the fact, which the reader will evidence on inſpection of the drawing, that a *Civic Crown*, ſpecifically ſuch, formed of oaken leaves and tied at the juncture as uſual with a ribband, circumſcribes this emblematic crowned *caput pinnatum*. This unequivocally denotes that this temple was not dedicated to Sol generally, or in his oracular character of Apollo; for in ſuch caſe, the ornaments would have been formed of laurel, not of oaken leaves. This circumſcribing *civic crown* denotes that this temple was dedicated to *Sol*, ſpecifically as the *civic patron god* of the *Aquæ Solis* ſacred to him.

There is, external to this civic crown, another circular ornament compoſed of oaken leaves, but this is merely an architectural ornament as a frame. This frame is bordered with an outward and an inward member; the outward one a plain, the inward one a beaded aſtragal; and the body, or main member, a running pattern of oaken branches with acorns. This, as well as the *civic crown*, both in the deſign of the artiſt, and in the workmanſhip of the mechanic, is an exquiſite exemplar, and may give a pattern to our beſt frame-makers. This frame was held up to two ſupporting genii; the arms and hands of one may be ſtill

ſeen on the fragment. The ſacred bird of Minerva removed into a corner of this tympanum, on the outſide of the frame, ſcarcely to be obſerved, marks further *negatively* that not *Luna*, or Minerva, but that SOL, only and ſolely, preſides here.

BATH,
FEB. 1ST, 1791.



CONJECTURAL INSCRIPTION

FORMED FROM

Two Fragments found at Bath.

A MEMOIR.

THESE two fragments were dug up out of the excavations made for the laying of the foundations of the new Pump-Room. The fragments A and B are thus marked, as being firſt found; however, in combining the inſcription, it is, as it muſt be, placed poſterior to the fragment C, found afterwards at ſome diſtance of time.

The drawing annexed gives an exact repreſentation of the fragments; alſo of the letters cut thereon, in a manner equal to a *fac-ſimile*.

Upon placing theſe two fragments in appoſition, it is ſeen that they are both of the ſame kind and height; and muſt both have been parts of the ſame frieze, or other member of architecture; the rows of letters in the one, range in the ſame continued lines with thoſe in the other; and the letters are exactly of the ſame height, three inches and a half nearly. The ſimple letters are preciſely of the ſame caſt, and the characters of the combined letters exactly of a ſimilar compoſition in both; on this account, therefore, it will in like manner be evident that they all belonged to the ſame inſcription.

inſcription. This will be ſtill further confirmed, when the import, which both fragments ſeem to carry, ſhall be combined and compared, under a reciprocal reference to each other. There is—*audius Ligur*--- a fragment of the nominative agent; the verbs active and paſſive *refici et repingi cura-vit*, expreſſing the act undertaken to be done; the accuſative object, that is, a fragment of the object acted upon—*è nimia vetus.tate labentem*; the occaſion of the action, *Longâ Seriâ-defoſſâ*, in the ablative abſolute; and the means *pecuniâ*, which muſt be governed by the prepoſition *de*.

The whole is drawn on a ſcale of three quarters of an inch to a foot nearly,* not exactly, as the Engliſh and Roman meaſures would not conſpire in ſuch; the letters in the draught are all formed within quadrangular ſpaces, ſomewhat narrower than high. It is rather fortunate, as ſome perhaps may think, than any merit (although no eaſy matter to accompliſh) in the conjectural part, that the letters of it in both lines, included, one with another, in the ſame quadrangular ſpaces, fall in ſo exactly with the fragments. The letters which exiſt on the ſtone are cut with an exactitude of form equal to the beſt *Elzevirs*, and with a ſharpneſs and neatneſs not to be ſeen in any inſcriptions commonly found in England.

This memoir will now proceed to ſtate the parts of the fragments, and then explain the grounds on which it ventures to ſuggeſt, from a combination of thoſe parts which exiſt, and by filling up on conjecture the chaſm of thoſe loſt, or not yet found, the *conjectural inſcription*, as what it might have been.

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* The whole, in length about 20 feet, ſeems to have been part of a frieze in ſome entablature.

1ſt. The combined character (No. 1)* which, in one of my letters, I ſtated as having read AND, I have ſince clearly ſeen to be AVD. I am confirmed in this by communication and coincidence in opinion of my learned friend Mr. Archdeacon Moore, of Exeter. This we agree is undoubtedly a fragment of CLAVDIVS, as is LIGVR of LIGVRIVS. There was, in the time of Cicero and Cæſar, a perſon named Aulus Ligurius, a friend of Cæſar, and friendly to Cicero, who mentions him thrice in his epiſtles. It will, I hope, be unneceſſary to obviate any one's taking up an idea that the writer ſuppoſes *this* Aulus Ligurius to be the perſon of the inſcription; it is only ſtated to aſcertain that there was ſuch a name amongſt the Romans.

It will be ſeen by the drawing that the letter I is partly craſed by a ſtroke of the pick-axe or ſpade.

The memoir prefixes the prænomen *Aulus* to Claudius Ligurius, not only as it was ſuch to the Ligurius quoted above; but as the letters which compoſe it, together with CL, do preciſely fill up ſeven quadrangular ſpaces, which the words HANC ÆDEM, in the line below, written in combined characters, do exactly correſpond with.

The ſecond matter, a thing not very common, which meets obſervation, is the mark § being placed between each two words.

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* As the reader may refer to the annexed plate for the form of each combined letter, and as it would become a needleſs expence to the Printer, to whom I have given this, to have types cut on purpoſe for the text, I refer by No. 1, 2, &c. in the text to correſponding numbers in the plate for theſe reſpective combinations.

The

The two combined characters (No. 2, 3) in the fragment B, are clearly NI and MI,* not uncommonly ſo written in inſcriptions.

The character, No. 4, for ET, in the ſame fragment, is not uſual.

The combination of LL and E by the character (No. 5) in the fragment A, I do not recollect to have ſeen before.

No. 6—for ER is very plain, on this principle of combination.

No. 7—for NI, in the ſame fragment, differs from the former (No. 2) and appears more like a correction of an error than any original character.

No. 8—for RE is of the faſhion of combination as before.

No. 9—is certainly REP, but the inſertion of a ſmaller P in this manner can be nothing but an error corrected.

No. 10—is plainly VR of the ſame faſhion as No. 1, above.

SERIA ſignifies an earthen veſſel, *vas fictile*; and LONGA SERIA particularly one of thoſe which the ancients choſe wherein to bury their money, on any of the many occaſions they had to do ſo; and which were frequently afterwards dug up.

" ——— Oh ſi
" Sub raſtro crepet argenti mihi ſeria, dextro
" Hercule." PERSIUS, Sat. ii. v. 10.
" Oh ſi urnam argenti fors quæ mihi monſtrat." HOR. lib. ii. ſat. 6.

The ſhape of this veſſel was oblong, and therefore the epithet *longa* is here peculiarly and ſpecifically proper:

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* If Sir H. Engleſield, (vide Archaeologia, vol. x. p. 315) when he notices the form and ſharpneſs of theſe letters, had obſerved them with preciſion, he would have ſeen that the ſtrokes of the N and M are prolonged, ſo as to make the combination NI and MI, and would not have miſrepreſented theſe words ENMA VETVSTA.

" SERIA:—Vas teſtaceum oblongum, quod occultum fit, ſeu hoſtium ſeu furum metu.
" Teſta porro terræ infoſſa non putreſcit: hinc in Seriis et Ollis theſauros infodi-
" ebant veteres." LODOVI PATEUS Comment. Perſii.

" SERIA:—Vas fictile oblongum." PITISCI Dict.

TERENCE alſo mentions this SERIA as a veſſel in which wine was kept:

" —— Ut alia omittam; pytiſſando mihi
" Quid vini abſumpſit: Sic hoc, dicens, aſperum,
" Pater, hoc eſt; aliud lenius; Sodes, vide
" Relevi dolia omnia, omnes ſerias."

TERENT. Heauton. act iii. ſc. 1. v. 40.

No. 11—VNIA is undoubtedly the fragment of the word PECVNIA.

The word REPINGI puzzled me, not recollecting on the ſpot, that the Romans painted any of their temples or chapels. I know the Grecians did. But when I referred to Pliny, I found that particularly the *Ædes Salutis*† at Rome was painted; and that Q. Fabius, who painted it, acquired the cognomen *Pictor*, which deſcended in his family.

Now putting theſe ſcattered words and fragments of words together, as one might make an experiment on the diſperſed leaves of the Sybil; and combining the apparent import of them, this me-

† " Ædes Salutis a C. Junio Bubulco, Cenſore, locata eſt, quam Conſul bello Samnitico
" voverat." T. LIV. lib. ix. 43.

" C. Junius Bubulcus, Dictator, triumphans cum in urbem rediiſſet, Ædem Salutis, quam Conſul
" voverat, Cenſor locaverat, Dictator dedicavit." Idem, lib. x. 1.

" Fabius Pictor Ædem Salutis pinxit, anno urbis 450, quæ pictura duravit ad noſtram
" memoriam." PLINIUS, XXXV. 4.

moir

moir ventures to conjecture (only conjectures) that there might have been erected at the Roman town AQUÆ SOLIS an *Ædes Salutis*—the very ſort of place whereat to erect and dedicate ſuch a temple; that this may have been painted, as the original was at Rome; that this, *è nimiâ vetuſtate labentem*, was in a ruinous ſtate; that the *Collegium Fabrorum* were the very people employed about the public buildings, as we find a like Collegium Fabrorum were at Chicheſter, in the erection and dedication of a temple to Neptune; and that this *Claudius Ligurius*, one of this corporation, or as I have preſumed, I own without any authority, to ſtate him *ſodalis aſcitus collegio*,* (which the reader may, if he pleaſes, tranſlate *an accepted maſon*) having dug up, in the courſe of his employments, a *longa ſeria*, undertook, out of the money found therein, to have this *Ædes Salutis* repaired and repainted.

On theſe conjectures and theſe experimental combinations, the inſcription may be ſuppoſed, when perfect, to ſtand as in the annexed plate.

* As *collegio* is here a dative caſe, there muſt be ſome word in conſtruction which governs a dative caſe. Mr. Archdeacon Moore conjectured that this Ligurius might be *præfectus fabrorum collegio*—the expreſſion conſtructed as in *præfectus prætorio*. But as the letters of the word *præfectus* did not fill up the chaſm, and I could not deviſe with what other word, having the exact number of letters to ſuit it, I venture to retain my own idea.

A

PARTICULAR DESCRIPTION

OF

THE ARCHITECTURE

OF

THE SUPPOSED TEMPLE OF *SOL*.

ALSO,

AN ACCOUNT OF

Other Fragments of Architecture,

SUPPOSED TO BE PARTS

OF THE

ÆDES SALUTIS.

SEVERAL OTHER ARTICLES DESCRIBED, PARTICULARLY

THE HOLLOW TILES,

WITH AN ACCOUNT OF THEIR USE.

AND SOME NOTICE OF

THE FOUNDATION OF THE ROMAN WALLS.

A PARTICULAR

DESCRIPTION OF THE ARCHITECTURE

OF THE

SUPPOSED TEMPLE OF *SOL.* &c.

IN a preceding paper I have given a deſcription and explanation of the ſymbolic head, as an emblem of SOL. I ſhould have been glad in that deſcription to have referred to the plate (32, vol. 10, Archæologia) which Sir Henry Englefield has given, but upon my endeavouring to do ſo, I found that it did not admit of ſuch reference. I ſhould ſuppoſe that it is a free copy, neatly finiſhed, of ſome drawing. It decidedly is not a copy of the original. It does not give the foliage of the civic crown, nor the running branched pattern of the frame, in that degree of preciſion which they require, and with which theſe are executed in the original:* it doth not in any degree pourtray the characteriſtic parts of the ſymbolic head, neither the hair of the head, nor of the beard, as they are there cut; neither the ears, nor the wings, nor the ſerpents, nor the peculiarity of the countenance. The helmet, of a peculiar form, is in the original placed cloſe to the lower part of

* There is an inaccuracy which, being my own, I ought to mark. In the original there are *ſix* leaves in the left part of the frame; the annexed plate gives but five, by which means each leaf is one fifth longer than it ſhould be.

the frame, as a kind of foot to it, as may be ſeen in the annexed plate. This drawing is neither a copy of it, nor places it with reference to any idea of deſign, but throws it as at random, and as having no connection of deſign in its place. Sir Henry Englefield, who knows my reſpect for him and for his literary and ſcientific abilities, will, I am ſure, excuſe the liberty I take; he muſt be ſenſible that nothing could induce me to make theſe remarks, but my opinion that, when an object of antiquity is to be repreſented and exhibited to the public, it is not an elegant picture, but a plain decided portrait that muſt give it; and therefore I have given the *factum ſimile* annexed.

There is a fifth ſtone, evidently belonging to this tympanum, of which no notice has been taken; yet it bears upon it in *bas relief* a remnant part of one of the *winged genii* (the one on the right hand) which ſupported the frame of the ſymbolick head. There are alſo on the left a hand and an arm, the remnant part of the ſupporter on that ſide.

I have given [letter G] a drawing of this, by an exact meaſurement, and a *factum ſimile* of the parts which remain. The finiſhing of this figure is done by pricked lines. The parts which actually remain indicate the contour of an elegant contraſted form of figure, the idea of which I endeavoured to preſerve. The drapery has a peculiar airineſs and fredom in its flow and folds.

I will now endeavour to give, from the fragments dug up,† particularly the Corinthian capital, the cornice, the parts of the tympanum, and the fragments of a column, ſome conjectures as to the form of the edifice. The ſhaft of the column next to the ca-

† Drawings of theſe are annexed.

pital

pital I meaſured 27 inches and a fraction diameter; the diameter at the baſe I could not meaſure with any degree of preciſion to ſatisfy myſelf, but forming a calculation from the proportion which the diameter at the baſe bears, in the rules of this order, to that of the neck, the reſult of 33 inches and a fraction coincides nearly with a meaſurement that has been taken. If therefore the columniation was conſtructed on eighteen modules, or nine diameters, it would be in height 25 feet; if on twenty modules or ten diameters, it would be 27¾ feet. Now the entablature being (according to the proportion of the Corinthian order) a fifth of this, the baſe of the triangle of the tympanum would be placed in height between 33 and 34 feet; the height of the tympanum being 8½ feet, and the cornice to the point of the pediment 2 feet 6 inches nearly, gives the height of the edifice 45 feet and a ſmall fraction from the ground to the point of the pediment.

It muſt, however, be obſerved, that the ſtylobate and baſement, if ſuch there were, are not included in this account. The reader will obſerve that I uſe the word *fraction* generally, and ſpeak of the reſult in the term *nearly*; firſt, as the original meaſurement was in Roman feet and inches, which in ſmall numbers is not readily commenſurable to Engliſh feet and inches; next, as it is ſcarcely poſſible in the preſent ſtate of the fragments, as Sir Henry Englefield juſtly obſerves, to be really preciſe, howſoever ſome may wiſh and others aſſume to be.

The ſpan of the tympanum, as I have given it in the drawing annexed, is 26 feet 3 inches, or 315 inches Engliſh meaſure nearly; that is, 2 feet 1 inch wider than what Sir Henry Englefield ſtates it; however, I have great doubts whether I have been perfectly accurate in this. The angle at the upper part of the top ſtone being

being broken off, and neither of the angles at the baſe remaining, (which in Sir Henry Englefield's drawing is given as perfect and deciſive) there are no data from which to give the top angle of the tympanum on calculation; and the edges of the ſtone being ſo jagged as not to give a decided line for projection, I do not think that the angle of the top of the tympanum can be aſſumed with preciſion on projection. If twenty different people were to make theſe meaſures, I believe they would all differ in ſome degree, according to the different methods they took.

I am induced to think, on re-examination, that this angle ſhould be more obtuſe than I have drawn it, and that the baſe or ſpan of the tympanum ſhould be at leaſt 27½ feet, or 330 inches. The four columns (if there were four) taking up the ſpace of 132 inches, excluding the fraction, there remain for the three intercolumniations, according to the projection of the pricked lines, 183 inches, but according to my corrected opinion 198. This divided by 3 gives in the firſt caſe 61 inches for each intercolumniation, which is leſs than four modules, and more than three, an intercolumniation ſomewhat between ſyſtyle and picknoſtyle; divided by 3 in the ſecond caſe, gives 66 inches, or four modules, which is exactly ſyſtyle. Twenty-ſix feet 5 inches could never give ſpace for euſtyle; and when Sir Henry Englefield gives his elevation, the two ſide intercolumniations are barely three modules, [*vide* plate 30] which is picknoſtyle; and the center intercolumniation four modules, which is ſyſtyle, and not euſtyle.

I have given in the annexed plate, done by meaſurement and cloſely copied from the originals, drawings of the capital, and of a piece of the cornice. The drawing of the capital (letter D) expreſſes the imperfect ſtate in which this curious exemplar of architecture

now

now actually is. As it lies in two ſhattered ſtones, the drawing ſeparates the two parts at a diſtance of one ſixth of the baſe from each other, becauſe, if the parts of this fracture had remained unbroken and perfect, they would have filled up this ſpace. The reader will find that the long acanthi are ſo divided off by the broken edges of the ſtones, that if theſe ſtones were placed in contact, the continuance of the lines of the upper parts of theſe cannot be traced on from the lower parts; and placed as they are here in the drawing, it ſtill remains a matter of difficulty and uncertainty to do it.

The engraver ſuggeſts to me a doubt whether theſe two parts of a capital may not have belonged to two different individual, though ſimilar capitals. Placed as they are in the annexed plate, (letter D) the reader and architect may conceive of them as his ingenuity or art directs. He is deſired to remark an ornament unuſual between the helices and volutes; it appears to me to repreſent ſome piece of fruit, with two leaves hanging by its ſtalk over the fillet or edges of the baſket of the capital. It is evident, from this peculiar and unuſual part, that the architect formed the deſign of this capital on the idea which ſtory gives of the origin of the Corinthian form of capital. This is, I believe, a ſole and ſingular exemplar of this form.

The piece of the cornice given in the drawing (letter E) is ſufficient to mark the pattern and manner of the work which has been miſtaken. In the place of the modillions, as in the uſual order, is a *cavetto* or *ſcotia recta*, projecting 7 inches; the ornamental foliage between the ſcrolls of this cavetto are varied in each return of the pattern. As I have given but one, it is neceſſary to mention this.

There

There were alſo dug up from theſe excavations part of a PLAIN COLUMN, 18 inches nearly in diameter, the circumference at the foot of the ſhaft is perfect, having an Attic baſe; alſo parts of a WALL, in which was inſerted a pilaſter of the ſame dimenſions. A fragment of an inſcription, (part of which is obliterated) cut in the naked of the wall, runs in two lines between the capitals of the pilaſters. The letters are $3\frac{1}{2}$ inches nearly in height, and ſharply and well cut. Thoſe which remain are of theform, and ſtand in the order as follows:

* * * *R OĀCI * * *
DEAE · SVIS · M * *

I own that I cannot make any thing of them; as ſome ingenious reader may, I give them as they are.

There is nothing to mark with any degree of deciſion of what building theſe fragments may have been parts. The word DEAE, in the dedicatory inſcription, marks that it was ſacred to ſome Goddeſs. This edifice appears to me to have partaken more of the Tuſcan than the Doric order, not very regular in either; if ſo, the front would be 20 feet nearly in extent. This accords very exactly with the length (20 feet) of the inſcription, the fragments of which were found in the ſame place, and are explained in the preceding paper. That inſcription is ſuppoſed to be inſcribed by Ligurius, the reſtorer of the *Ædes or Sacellum Deæ Salutis*; it was placed on frieze of an entablature, juſt as the inſcription on the portico of the Pantheon was placed in the frieze of that entablature, when M. Agrippa added that portico to the old building.

The following meaſurements and calculations formed thereon will explain this. The height of the columniation cannot be given preciſely, but may be ſuppoſed to be 12 feet. The diameters of

of the column and pilaſter being 18 inches, the four columns, if there were four, would take up the ſpace of 72 inches, or 6 feet; taking the Tuſcan intercolumniation at 6 modules and a fraction, the three intercolumniations would take up the ſpace of 168 inches; this added to 72 gives 240 inches, or 20 feet and a fraction.

There was alſo dug up a THIRD PIECE of STONE, with only the letters V and N on it. Theſe letters are 4½ inches in height, therefore belong to ſome other inſcription.

The corner of a plain *Doric* or rather *Tuſcan Cornice*, having a bold and impoſing projection, was dug up from the ſame parts.

There is amongſt theſe collections a PLAIN LITTLE PILLAR of 9 inches diameter. If this be Roman, as its being dug up at a great depth from the excavations made for the building Bath-ſtreet might induce ſome to ſuppoſe, and as the fragments which remain appear to form the whole of it, I would ſuppoſe it to have been one of thoſe cylindric baſes *(pilæ ſive columellæ)* on which ſome ſtatue was placed, in the manner as may be ſeen on ſeveral coins and bas-relievos. There ſeems to be the torus and part of ſome pedeſtal at the top of it; it doth not much exceed 3 feet 1 inch in height. I will not venture to form, much leſs to give a decided opinion that this was Roman.

There are to be ſeen in the ſame collection *three or four Votive Altars*, and *two Monumental Cippi*. Their imports point to nothing

* The plinth 3 inches, baſe 6, ſhaft 2 feet, capital 4 inches.

beyond the names of perſons and offices. Several of theſe may be read as copied in the Bath Guide.

There is an aukward *angular ornament*, ſuch as the French call a coin, having within niches on the two ſides two ill-deſigned and worſe executed figures, Saxon or Gothick. I am unable to gueſs for what uſe or purpoſe it was deſigned.

There is alſo to be ſeen, amongſt theſe fragments, the remnant of a *female figure* in a ſitting poſture in bas-relief; alſo, in alto-relievo, the *buſto of a General or Commander*, robed in the *chlamys*, faſtened on the right ſhoulder with a fibula. Theſe remnants ſuggeſt the idea of ſculpture in a higher and better taſte than is uſually to be met with in Roman antiquities found in England. I made ſketches of theſe, but as they are articles of no explanatory reference, and as the engravings would be of *more coſt than worſhip* in a work of this ſort, ſuch are not given.

There are ſeveral HOLLOW TILES, of that ſort which the Romans employed in forming thoſe flues of the hypocauſt, conſtructed to paſs the heat up through the walls of any apartment intended to be heated. I have given in the annexed plate a drawing (F) of one of theſe; ſeveral of this ſort I ſaw in Switzerland. The apartments ſo heated were very different from *cellæ calidariæ*, which were *ſuſpenſæ et tabulatæ*, and placed immediately over the hypocauſt.

I do not remember, in the courſe of my reading, to have met with any direct deſcription of *valves* or *draw-doors* contrived to exclude or admit, to diſtribute and proportion, the heat through theſe flues.

Pliny

Pliny [epiſt. xvii. lib. 2.] in one part of his deſcription of his villa Laurentina, and particularly of the apartment [*dicta*] at the head of the cryptoporticus, ſays of his *cubiculum noctis et ſomni*—" applicitum eſt cubiculo hypocauſtum perexiguum, quod anguſta feneſtra ſuppoſitam calorem, ut ratio exigit, aut effundit aut retinet." In another part of this epiſtle, wherein he deſcribes the bedchamber apartment [*dormitorium membrum*] in the body of his houſe, he mentions the hypocauſtum of that apartment not as placed under the bed-chamber, but under the paſſage which led to it; " tranſitu interjacente, qui ſuſpenſus et tabalatus conceptam vaporem, ſalubri temperamento huc illuc digerit et miniſtrat." Comparing theſe two parts of his epiſtle one with the other, and explaining them one by the other, I think the fact may clearly be brought out that the Romans had valves or draw-doors [*valvæ ſive anguſtæ feneſtræ*] within the communication of theſe flues, which excluded or let in, and proportioned the heat, [*ut ratio exigit*] and directed it [*huc illuc*] as it was required. I have taken occaſion, from theſe hollow tiles, to give this explanation of an undeſcribed article of antiquity, as it ſeems to me.

There is one article of the antiquities of the old Roman town now called BATH, which I do not recollect to have ſeen noticed by any of the learned who have written about theſe matters; I mean THE WALLS. An opportunity offered, and I ſeized it, to examine the foundations of the old Roman walls. Some houſes are now (January 1795) building on the ſcite of the Borough-walls, oppoſite to the Hoſpital. The workmen digging out a ſpace on the inward ſide of theſe walls, to make an area, after they had dug down ten or eleven feet, and laid bare the maſonry of

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the foundations of the Borough-walls, came to the foundations of the old Roman walls, on which theſe were ſet.

The rubble foundation work of the Borough-walls, modern in reſpect of thoſe below, is but little worth notice. It is built up by ſets-off; the two firſt from the bottom are each 2 feet high, ſet off each by 8 inches contraction; then two of 15 inches high, each ſet off by 5 inches; then three more of 13 inches high each, ſet off at 4 inches each; which bring theſe modern foundations within 3 or 4 feet of the preſent ſurface of the ſtreet.

I went down this excavation, and examined by my own eyes, and from information, the different conſtruction of theſe and of the Roman foundations. The upper parts, as explained here above, are of a ſlight rubble conſiſtency, which the workmen tumble to pieces eaſily with pick-axes. The old conſtruction, on which theſe are ſet, is of a compact conſiſtency, harder than any ſtone of this country; the workmen could not break this without ſledge-hammers and wedges. The breadth of this, which I meaſured, is 15 feet; it is ſet off wider below, but to what breadth or depth that may go, I had not the means of examining.

The workmen referred me to a perſon [Mr. Kington, builder] who had opened the ground down to theſe Roman foundations in another place, at the N. W. corner of the Old Town. Upon my own examination at the firſt place, compared with this perſon's in the other, I found and venture to ſtate the conſtruction of theſe foundations to be of that ſort which Vitruvius calls *Diamicton*. The front faces or outer coats of the wall were conſtructed of large blocks of a hard grit ſtone of various thickneſs. When I was told that ſome of theſe were ſuppoſed to be two tons weight, I obſerved that theſe were placed at the corner or angle of the wall, where

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more ſtrength was required. Theſe ſtones, as now cut up, may be ſeen, as they make the ſtone flooring of the working-ſhop of the late Mr. Lloyd, painter and colourman. The interior of this wall, formed thus into a kind of caiſſon, was filled up with rubble ſtone and liquid lime or cement, which in time hardened into the rocky conſiſtency which this part is found to be of. The workmen could eaſily enough ſeparate and take away the outward face, which they did, and uſed in their works; but the breaking up of the cemented rocky part was a work of too much labour and expence to be of practicable uſe. I enquired particularly whether there were any croſs-binding courſes. The anſwer was—No; but that the unequal thickneſs of the facing ſtones, running into the interior part, operated as cramps.



ERRATA.

p. 4, l. 3 in the note, for ξωῆς read ζωῆς, alſo in note p. 5.
l. ult. for Horappollo read Horapollo—alſo the ſame in p. 8, l. 2 and l. 6.
p. 9, l. antipenult, for *to* r. *by*.
p. 14, l. 1, for D read C; and p. 15, for No. 11, r. No. 7.

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